



Royal  
Academy  
of  
Music

# Prospectus for entry in 1992







Royal  
Academy  
of  
Music



*Her Royal Highness The Princess of Wales  
President of the Royal Academy of Music*



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**Royal  
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of  
Music**

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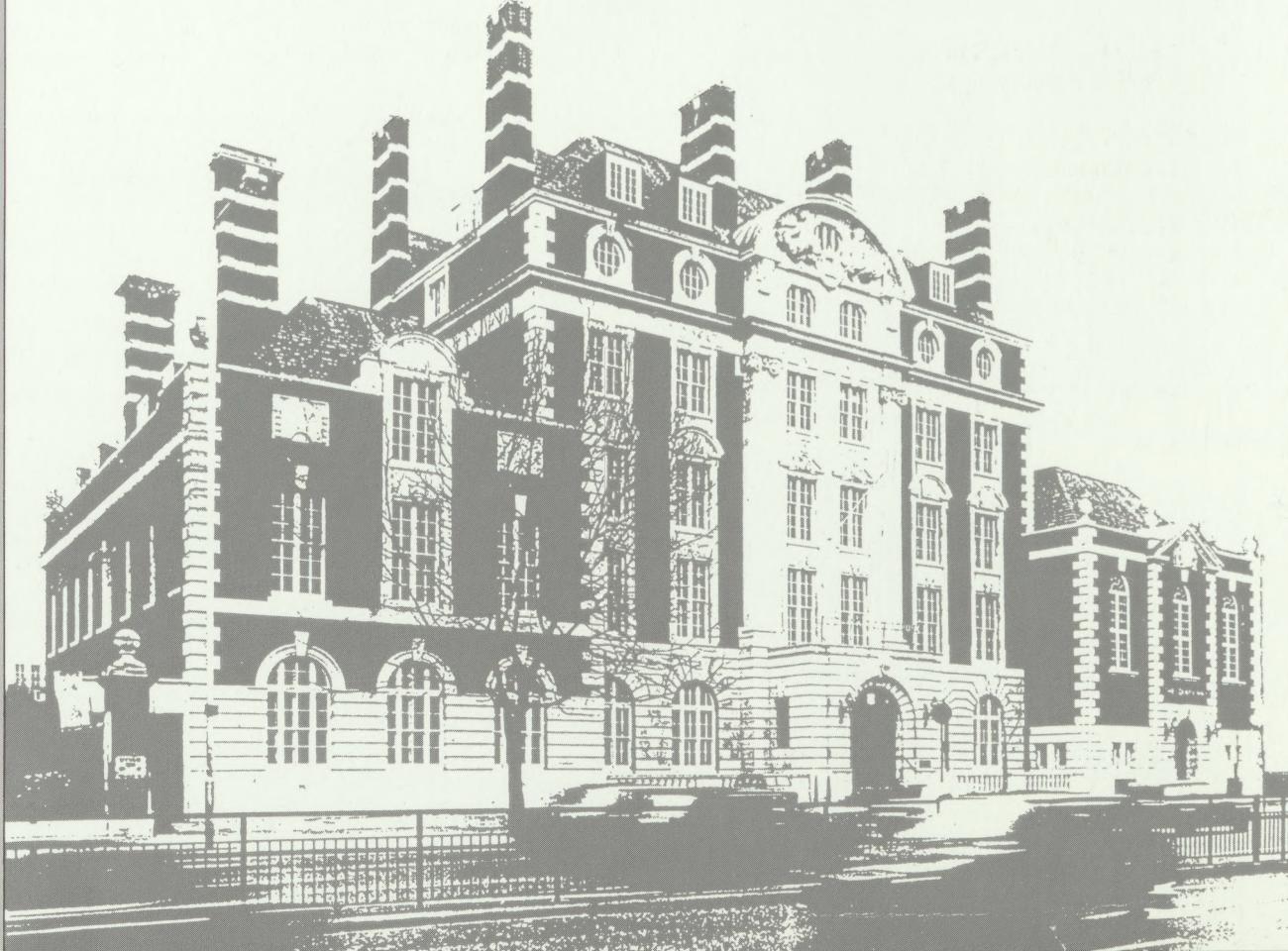
**Instituted 1822: Incorporated by Royal Charter 1830**

**Patrons**

**Her Majesty The Queen**  
**Her Majesty Queen Elizabeth The Queen Mother**

**President**

**HRH The Princess of Wales**



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**Principal**

Sir David Lumsden MA, D Phil, Mus B, Hon D Litt,  
Hon RAM, FRCM, FRSA, Hon FLCM, FRNCM, FRSAMD,  
Hon FTCL, Hon GSM, Hon FRCO, FRSCM

**Warden**

Peter James Ph D, B Mus, Hon RAM, Hon RCM, FBSM

**Deputy Warden**

Jasper Thorogood GRSM, ARAM

**Director of the Junior Academy**

Jonathan Willcocks MA

**Administrator**

Appointment pending

**Deputy Administrator**

James Mirabal BA, ACMA

**Director of Development**

Peter Shellard BA

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**Dean**

Christopher Regan B Mus, FRAM, FRCO, Hon RCM

**Dean of Undergraduate Studies**

Appointment pending

**Undergraduate Course Tutors**

Jonathan Freeman-Attwood M Phil, B Mus

David Robinson B Mus, FRAM, FRCO,

Hon RCM (Performers')

Arthur Wills D Mus, Hon RAM, FRCO,

FRSCM (Federal B Mus)

**Advanced Course Tutor**

John Streets FRAM

**M Mus Course Tutor**

The Warden

**Head of Studies**

Kenneth Bowen MA, B Mus, Hon RAM, FRSA (*Vocal*)

Christopher Elton FRAM (*Keyboard*)

Paul Patterson FRAM, FRSA (*Composition and Contemporary Music*)

George Caird BA, FRAM (*Woodwind*)

Harold Nash FRAM (*Brass*)

Jean Harvey FRAM (*Strings*)

**Admissions Officer**

Philip White ARAM

**Projects Manager**

Frances Campbell BA

**Librarian**

Joan Slater ALA

**Management Accountant**

Roy Clifford AFA

**Domestic Bursar**

Peter Smith GRSM, LRAM

**General Office Manager**

Peggy van Luyn MBA

**Steward**

Michael Gray

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**Academic Year 1992-93:**  
this will run from 28 September 1992 to 1 July 1993

*Every effort has been made to ensure the accuracy of the information in this Prospectus at the time of publication. However, the Academy reserves the right to vary its programme and staffing according to circumstances*

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**Sir David Lumsden,**  
twelfth Principal of the  
Royal Academy of Music

## A message from the Principal

Our mission is to train and educate performing musicians for all branches of the music profession, known and yet to come, at an international level.

The Academy's Royal Charter, dating from 1830, requires us 'to promote the Cultivation of the Science of Music and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring knowledge thereof'.

We interpret this today as seeking to develop fully the artistic and musical potential of all our students by pursuing excellence in all its forms so that our young musicians may become leaders in the music profession at whatever level their talent and opportunities afford. We aim to develop their imagination and initiative in discovering and exploiting new professional outlets, especially in promoting the music of our own time. Above all we seek to ensure that our work is always acceptable at the highest international level.

Many famous musicians – singers, players, conductors, composers, teachers – have studied at the Academy. Some have returned as teachers to stimulate new generations of young musicians; others have settled all over Britain and abroad to become leaders in their own communities and in all branches of the musical profession. The standards and the camaraderie of the Academy provide a network of support to musicians throughout the world.

The quality and intensity of our teaching and the range of our facilities are evident in the pages that follow. International artists visit the Academy regularly to take special classes, offer advice and broaden our horizons.

We take great care to discover the innate talents of all students, and a Course Tutor is responsible for monitoring and regulating each student's programme of work. This enables our young musicians to absorb established knowledge, ideas and techniques as well as to prepare for the professional world with all its rapidly changing opportunities.

## New Joint Centre for Advanced Musical Studies

### Royal Academy of Music/King's College, London

In 1989, the Royal Academy of Music and King's College (University of London) announced their intention to establish a Joint Centre for Advanced Musical Studies. Since then, detailed discussions have been taking place to develop a range of opportunities for music students of both institutions.

### Course Programmes

Developments will embrace the following areas:

- i) *New B Mus (Performance) Degree at the Royal Academy of Music:* the Academy is replacing its three- and four-year programmes from September 1991 with the **Bachelor of Music (B Mus)** degree of the University of London. This four-year Course reaffirms the practical emphasis of training, and there are opportunities, as part of flexible 'credit' arrangements, for specialised practical and academic study as well as exchanges with institutions abroad as an integral part of the Course. See page 8 for further details.
- ii) *Instrumental and vocal tuition for King's College students:* tuition by Academy professors is available for all King's College music undergraduates at both Principal- and Second-study level; this embraces the third-year performance specialism. Opportunities also exist for King's College students to participate in the Academy's practical activities.
- iii) *Shared classes:* these will enable music students from both institutions to take part in joint classes and lectures – particularly 'electives' at third- and fourth-year undergraduate level.
- iv) *Postgraduate degrees:* it is proposed to develop a postgraduate degree programme at the Academy in association with King's College.

### Student Services

The joint arrangements are facilitating the development of **Student Services** for Academy students

- i) purpose-built hostel accommodation within easy reach of the Academy: we expect that accommodation will become available to Academy students from September 1993.
- ii) access to the counselling, medical and careers-advisory facilities of London University
- iii) the availability of enhanced social facilities.

# GENERAL INFORMATION

## **Location** (see map on inside back cover)

The Academy is situated in an elegant part of north-central London, with the famous Regent's Park within two minutes' walk. There is easy access to main-line and underground stations as well as Heathrow and Gatwick International Airports.

## **The international dimension**

The Academy has almost 500 students, including 150 postgraduates. More than 100 of our students come from abroad, so we are an international community – with all the benefits that this brings to the institution and those who work in it. A programme of exchanges with music conservatoires abroad – including America, France and West Germany – is being developed. The international profiles of both the Academy and King's College, London are mutually beneficial in furthering the training of musicians at an international level.

## **London as a cultural centre**

London is one of the world's most energetic and vibrant cities. It has a wealth of buildings, museums and art galleries to enjoy while the performing arts are served by important concert halls, opera houses and theatres. This provides an exciting milieu for performing musicians.

## **Visits to the Academy: Open Days**

Prospective students and teachers are warmly encouraged to visit the Academy to discuss Course arrangements and to observe rehearsals, lessons etc. The Academy also arranges Open Days for prospective students. Enquiries should be addressed to the Admissions Officer.

## **Facilities**

The Academy is a striking Edwardian building dating from 1911. It includes all the requirements of a modern conservatoire: generous teaching, lecturing and practice accommodation, modern electronic facilities, a recently updated stock of pianos, a well-equipped library, a modern opera theatre and a large concert hall. Substantial improvements and additions have been made in recent years, and an active programme of development continues.

## **Practice accommodation**

There are two suites of purpose-built practice studios, and many of the teaching rooms are available for practice in the evenings. Facilities are available between 9.00 and 20.45 on weekdays during term, and on a more restricted basis at weekends and in vacations.

## **Consultation lessons**

The Academy takes special care over the allocation of students to teachers/professors. Those who have accepted a place at the Academy are encouraged to make early contact with the appropriate Head of Studies. Every effort is made to accommodate students' preferences, but the final allocation of students is at the absolute discretion of the Principal.

## **Scholarships and bursaries**

Entrance Scholarships and Exhibitions are awarded to selected candidates during the course of the entrance examinations. The Academy is also able to offer numerous awards to specially talented entrants, both undergraduate and postgraduate. Students (particularly postgraduates) who encounter difficulty in gathering funds to meet the costs of their training are considered for a bursary award. Following the success of the Academy's Appeal, help can be provided on a more generous scale than previously. Enquiries should be made to the Warden.

## **Accommodation**

The Academy building is non-residential, and students are advised to make their own arrangements as soon as they know that they have been accepted; some forty-four places are available in our own Hall of Residence, Ethel Kennedy Jacobs House, Champion Hill, Camberwell SE5 (see also page 5 regarding other accommodation expected to be available from September 1993). All enquiries, whether for private or hostel accommodation, should be addressed to the Admissions Officer.

## **Recitals, concerts and prize competitions**

A full programme of recitals and concerts designed to give students appropriate performance experience is arranged. A full-time liaison officer arranges and monitors performances outside the Academy as training enables students to undertake an increasing amount of work at a professional level. There are also opportunities to gain solo experience with orchestras as well as to take part in the unusually wide range of competitive prizes.

## **Stock of instruments**

All students, except in piano, organ, harpsichord and timpani and percussion, are expected to possess their own instrument(s). The Academy has an extensive stock of instruments, particularly stringed, including a number of more valuable ones. These may be available on loan during studentship. There is also a stock of the less common woodwind and brass instruments and modern copies suitable for Early Music.

## **Overseas students**

A separate Guide is available from the Admissions Officer giving details of life in London, estimated expenses and related matters.

## Undergraduate

**B Mus (Perf) Course** (London University):  
4 years (exceptionally, 3 years)

The Professional Certificate is available for those who do not complete successfully the core elements of the B Mus (Perf) Course.

## Postgraduate

**Advanced Course** (normally 2 years, minimum 1 year)

**M Mus (London University) Course:**  
1 year – Composition or Performance

There are no facilities for part-time study at the Senior Academy, but enquiries regarding shorter, intensive periods of study are welcomed and should be directed to the Deputy Warden.

## Courses for Juniors (see page 31)

Junior Academy Course

Intermediate Course

‘A First String Experience’

## Other Courses

The Academy offers a special one-year full-time Course for young Japanese musicians. Further details from the Deputy Warden.

## Principal-study subjects

**Strings:** Violin, Viola, Violoncello, Double Bass; Harp; Classical Guitar

**Woodwind:** Flute, Oboe, Clarinet, Saxophone, Bassoon; Recorder

**Brass:** Horn, Trumpet, Trombone, Tuba

**Timpani and Percussion** (one subject)

**Free Bass Accordion**

**Conducting** (normally postgraduate only)

**Singing**

**Keyboard:** Piano, Piano Accompaniment (from Year 3 for undergraduates); Organ; Harpsichord

**Composition**

**Early Music:** Recorder, Baroque Flute, Baroque Oboe, Oboe d’amore, Classical Clarinet, Baroque Bassoon; Eighteenth-century Horn, Eighteenth-century Trumpet, Cornett; Baroque Violin, Baroque Viola, Baroque Violoncello, Viola da gamba, Violone; Lute; Fortepiano

Enquiries are welcomed concerning the availability of other subjects. Undergraduates do not specialise, normally, in Early Music instruments before the third year (except Recorder).



The following are available as **Related Instruments**:

Piccolo, Cor Anglais, E flat Clarinet, Bass Clarinet, Saxophone, Bass Horn, Contra Bassoon; Euphonium

## Jazz, Rock and Commercial Music

See page 23 for details of subjects available. These include a range of instruments as well as voice and composition.

**Keyboard Skills:** the B Mus Course does not require a traditional, contrasting *Second-study* subject. Instead, a graded programme of Keyboard Skills is offered to enhance the necessary development, for a professional musician, of keyboard ability allied to general musicianship.

## Group teaching

It is Academy policy to offer instrumental and vocal tuition both to individuals and groups of students, enabling them to enjoy the benefits of both approaches. In a number of subjects, teaching is on a ‘team’ basis, thus affording students (particularly at more senior level) the opportunity to experience a variety of approaches and ideas.

## Joint Principal Study

The demands of Principal-study work normally mean that only one subject can be taken as the main study – with its supporting classes. Those on the Conductors’ Course usually take another subject as Principal-study level, but may not be able to attend its full range of supporting classes. In very exceptional circumstances it may be possible for two subjects to be pursued at Principal-study level.

## Status of the B Mus (Perf) Degree

The B Mus (Perf) has Honours degree status. Those who subsequently gain Qualified Teacher Status with Honours in Class I or Class II (i) and (ii) qualify for the ‘good honours’ additional salary allowance as qualified teachers. Students who intend to pursue a one-year postgraduate course of teacher training following their Course at the Academy are advised that it is necessary to hold ‘O’/GCSE level passes in English and Mathematics.

# OUTLINE OF COURSE PROGRAMMES



## Courses

The **B Mus (Perf)** is an honours-degree Course of four years' duration. Exceptionally, it may be completed in three years (i) at third-year level as a pass degree or (ii) at fourth-year level on an accelerated basis. Those who do not fulfil all the degree requirements may qualify for the award of the *Professional Certificate with Honours*.

The curriculum offers, in association with King's College, London, the following special features:

- degree study for performers with all the benefits of a combined conservatoire and university experience
- a unique breadth of study
- a new credit system providing a flexible curriculum to meet individual students' needs and to facilitate study abroad as part of the Course

Our aim is to enhance the education, training and careers of *performing musicians* at an international level, and all aspects of the Course are geared to this end. The 'academic' parts of the Course have been redesigned to ensure that all studies are directly relevant to performance. This new Course is a fundamentally new *performance* degree with the added high-level intellectual content offered by a leading university.

## B Mus Course

### Part I (Years 1 and 2)

- i) *Principal Study* (instrument, voice or composition) – including performance classes, master classes, recital work, coaching (singers), keyboard/accompaniment skills (pianists), related instruments (eg Eb clarinet, euphonium)

*Related Studies* – orchestras, chamber music, early music, contemporary music including jazz, church music, choirs

#### *Repertoire and Performance Practice*

- ii) *Theoretical Studies* – music techniques, analysis, keyboard skills, aural training – all from the performer's standpoint
- iii) *Academic Studies* – music history, humanities
- iv) *Music Electives* – a range of studies in related, contrasted subjects, both practical and academic.
- v) *Other Studies* – Alexander Technique, studio work.

### Part II (Years 3 and 4)

- i) *Principal Study* – see above

*Related Studies* – see above

#### *Repertoire and Performance Practice*

- ii) *Art of Teaching* (Year 3) – technical and artistic development, graded repertoire, choice and maintenance of instrument
- iii) *Music Electives* – an extended range of classes at an advanced level
- iv) *Other Studies* – Alexander Technique, recording techniques, careers seminars, etc.

The Licentiate (LRAM) Teaching Diploma is taken as an integral part of the curriculum, and is normally completed in the third year.

### Postgraduate Courses

The **Advanced Course** provides specialist training for postgraduates to the highest level. The Course is available both for those who have completed their undergraduate training at the Academy and for those from other institutions of higher education. In addition to Principal-study work, a range of complementary studies is available, including performance classes, supporting seminars (*Lieder*, repertory, etc), orchestras, chamber music, opera, early music, contemporary music, church music, etc; please see the relevant entries elsewhere in this Prospectus. There are opportunities to play concertos with the orchestras and to perform in the many recitals, as well as the Academy's unusually wide range of competitive prizes. There are also regular, important series of evening chamber concerts and recitals.

The emphasis is on performance, and each student's wishes and requirements are individually considered and monitored. The Course forms a 'bridge' to a professional career, and those applying should have a clear idea of their future aims, whether in opera, solo, chamber or orchestral work. Those who satisfactorily complete the Advanced Course are awarded the Certificate of Advanced Studies.

The **M Mus Course** provides an intensive programme in which Principal-study and related work are complemented by supporting academic study at postgraduate level. The Academy's full range of activities is available for M Mus students for whom two Course options are offered: *Performance* or *Composition*.

## Entrance Qualifications

### Undergraduate

*Age:* 17 at the time of registration (but *see below* – Special Admissions).

*Musical standards:* evidence of professional performing potential in Principal study, sound general musicianship, a good aural response. There is no formal minimum standard in Keyboard Skills but a Grade 5 (minimum) standard of the Associated Board is desirable in piano, where keyboard is not the Principal study, to enable students to develop their keyboard skills.

#### Academic qualifications:

Normally at least two A-level passes including *either* A or B grade in Theoretical and/or Practical Music *or* a distinction in Grade 8 of the Associated Board in a practical study as an equivalent to the A or B grade;

normally B or C in at least one other A-level subject;

a good pass in GCSE/GCE European foreign language is desirable.

a pass at the new 'AS' level counts as a half 'A' level.

Scottish equivalents apply in the normal way.

#### Special Admissions:

consideration is given to:

- (i) those below the normal minimum age (but not below 16)
- (ii) 'mature' candidates who lack the normal minimum academic qualifications
- (iii) other gifted candidates who lack the normal minimum academic qualifications

*Alternative qualifications:* possession of the University of London's 'double' 'A' levels in Music will satisfy the two 'A' level requirement. The possession of Grade 8 passes of

the Associated Board in a practical study and theory is accepted as the equivalent of one 'A' level pass in Music. The CSE (Grade 1) is equivalent to an 'O' level pass.

*Overseas candidates:* these candidates may verify the acceptability of their qualifications with the Admissions Officer.

### Postgraduate

*Age:* normally 21 by 31st December in the year of entry.

*Musical standards:* at least equivalent to a recognised music diploma in the Principal study.

*Academic qualifications:* none; but candidates should normally be completing or have completed a full-time (undergraduate) course of musical study. Candidates for the M Mus Course must normally possess a good honours degree in Music before commencing the Course.

Auditions are not normally offered to candidates over the age of thirty.

### English for Musicians

Those accepting a place at the Academy, who are from a country where English is *not* a first language, are required to demonstrate their proficiency in reading, writing and listening. The Academy has adopted the International English Language Testing System (IELTS) and students are required to take this examination, or one of a similar recognised standard, in their own country soon after accepting a place at the Academy. Students may also be required to attend a one- or three-week preliminary course immediately preceding their first term at the Academy, as well as regular classes during the term time. An extra fee, in addition to the general tuition fees, is payable. Full details regarding English for Musicians are issued to those accepting an Academy place by the Admissions Officer.



## Entrance Procedure

The main Examinations for entry in September 1992 will be at the Academy, 6 to 13 December 1991.

Applications for admission, on the official entry form, together with the audition fee of £30 (£100 for North American candidates auditioning at the College-Conservatory, Cincinnati) must reach the Admissions Officer no later than 1st October 1991 (31st January 1992 for conductors). **If the applicant is not considered eligible for the Entrance Examination the audition fee will be refunded** (half the fee for composers). Those who wish to be considered after 1st October should send a curriculum vitae to the Admissions Officer; a late fee of £10 is payable by those subsequently called for audition.

All candidates for the B Mus course are required to fill in an UCCA form, as well as the Academy entry form; the UCCA form may normally be obtained from a school or college. The code for this course is W305. A small additional UCCA fee is payable.

The Examination may last up to a full day; candidates are therefore advised to make appropriate arrangements.

### Principal Study

**General:** a programme lasting approximately 20 minutes should be prepared. **Technical work** (scales, arpeggios etc) may be required of all instrumentalists. **Sight reading** will be given for all candidates ('quick study' for singers and organists).

**Accompanists:** an accompanist will be available, *but candidates are strongly advised to bring their own.*

**Violin:** *undergraduates* – the first movement with cadenza of a concerto by Haydn or Mozart, a contrasting piece and all scales and arpeggios as well as 3rds, 6ths and octaves (3 of each – candidate's choice); *postgraduates* – the first movement of a major concerto written after 1800, a contrasting piece and technical work.

**Viola and Cello:** the first movement of a major concerto, a contrasting piece and technical work. Technical requirements are as for Grade 8 of the Associated Board.

**Classical Guitar:** *undergraduates* should present three pieces and *postgraduates* four pieces from (i) a contrapuntal work written between c.1550-1750 (ii) a movement in Sonata Form (iii) a theme with variations (iv) a dance movement (v) a work, or movement(s), written after 1950.

**Harp:** two contrasting pieces, one of which must be from the twentieth century, plus a study; details of scales and arpeggios from the Admissions Officer.

**Woodwind:** the first movement of a major work and a contrasting piece.

**Brass:** a free-choice programme; one or two of the works should be an original composition for the instrument.

**Singing:** a free-choice programme, sung from memory, reflecting contrasts of style, period and language (at least two should be offered). Candidates for the Opera Course should include two contrasted operatic arias. All candidates will read a passage of French, German or Italian (candidate's choice of language), declaim a piece of dramatic English poetry or prose and perform a 'quick study'; for all of these some time will be allowed for preparation.



**Piano:** a programme consisting of 2-3 pieces contrasting in period, character and style.

**Piano accompaniment:** accompanists should bring their own soloist(s), and present a contrasted programme of songs and/or instrumental works. A short, technically demanding solo work should also be presented.

**Organ:** three pieces (Baroque, Romantic, 20th-century), sent to candidates one month before the examination, and a 'quick study' presented 30 minutes before the audition (no keyboard available for preparation of this).

**Composition:** *undergraduates* must send several examples of *original* work including at least one large-scale orchestral/ensemble piece; *postgraduates* must send at least three pieces including an orchestral work and another including solo voice(s) and/or chorus. All Composition candidates must send their portfolio of works to the Admissions Officer by 15th November 1991.

**Jazz, Rock and Commercial Music:** candidates are required to demonstrate proficiency in their chosen idiom(s), including instrumental or vocal technique, improvisation, sight reading and ability to relate to an accompanying group (provided from current students). Composers must submit a portfolio – as outlined in the previous paragraph.

**Conducting:** Entrance Examinations are held in the spring for entry in the following September. Overseas and EC candidates see page 11 for other important information.

**Other subjects:** two or three contrasting pieces should normally be offered, preferably works not prescribed in any current examination or college entrance-audition list.

### Academic Work

**Keyboard skills and aural:** tests, for all undergraduates, may include harmonisation of a melody, presentation of a short, prepared piano piece and sight reading at a related standard. The aim is to assess the candidate's innate

musicianship and ability to respond to teaching rather than to test developed skills. There will also be testing of the candidate's pitch, harmonic and rhythmic awareness.

*Written paper:* all undergraduate and Advanced Course candidates in both composition and conducting, are required to take a written paper which includes completion of a chorale or eighteenth-century two-part writing (candidate's choice) and questions on a musical extract – harmony, tonality, structure, style. M Mus candidates can be required to take a special paper in essay work. The Academy regrets that it cannot issue specimen papers.

*Written work:* all candidates (except Advanced Course) should bring a few examples of written work (harmony exercises, history of music essays etc.).

## Candidates from overseas

All Western European candidates *must* attend the main auditions in December 1991. Other overseas students are strongly advised to do likewise (but see also below). A few auditions may be held at Easter depending on vacancies remaining in certain subjects.

### Candidates living in North America (Canada, Mexico, USA)

All candidates from North America must attend for audition *either* in London in December 1991 *or* in Cincinnati 14th-16th March 1992. However, the auditions in Cincinnati will not be open to composers or conductors (see below).

Candidates wishing to take their auditions in Cincinnati must ensure that the application form is returned to the Admissions Officer by 1st February 1992. The fee for the Cincinnati auditions is £100.

### Candidates from Asia

All candidates from the Republic of Korea, China, Japan, Taiwan, Hong Kong and Singapore must attend for audition *either* in London in December 1991 *or* between 15th and 19th October 1991 at the Ye-Eum Foundation, IMI Building, 58-1 Chungjeong-ro 1 Ga, Joong-ku, Seoul, Korea 100-151. However, the auditions in Korea will not be open to composers or conductors (see below).

Candidates wishing to take their auditions in Seoul should write to the Director, Ye-Eum Foundation for an application form – which must be received by 10th October 1991.

### Cassette recordings

Cassette recordings of Principal-study performances may only be submitted by applicants living in countries other than in Western Europe, the Republic of Korea or North America. Tapes must be received by 1st December 1991.

Candidates who are offered a place on the evidence of a tape recording *must* attend a confirmatory audition in the *first week* of the Autumn Term (i.e. soon after arrival to commence their studies at the Academy).

### Composers

Composers must submit a varied portfolio of their work to be received by 15th November 1991. Applicants not deemed suitable for further consideration will be offered a half refund of the entry fee.

### Conductors

The closing date for applicants is 31st January 1992. Overseas or EC candidates may, if they wish, submit a video recording of their orchestral conducting (*not* choral) which will be regarded as a preliminary assessment. Candidates deemed suitable to proceed to a full audition will be required to attend the March 1992 auditions. Those considered unsuitable for these will receive a half refund of the entry fee. Video tapes must also be received by 31st January 1992.

### Entrance scholarships and exhibitions

Scholarships valued at £180 per annum and Exhibitions valued at £150 per annum, tenable for up to three years, are awarded in all subjects at the time of the Examinations (see also page 6 – Scholarships and Bursaries).



## Fees

Fees for full-time courses for 1992-3 have not yet been fully determined. As a guide, inclusive fees for 1991-92 are as follows:

### Home and EC students:

B Mus: £2,650 per annum

Advanced and M Mus: £2,650 per annum

### Overseas (non-EC) students:

B Mus: £7,230 per annum

Advanced Course  
(except Piano, Opera): £6,990 per annum

Advanced Course (Piano): £6,690 per annum

Advanced Course  
(Singing including Opera): £8,595 per annum

M Mus Course  
(As Advanced Course – see above)

B Mus and M Mus students pay separate examination fees for these University of London courses.

Entrance Examination – £30

North American Entrance Examination – £100

UCCA fee – this is also payable on application (form obtainable from your school, college etc).

Late fee – £10

English for Musicians – details from the Admissions Officer

### Local authority awards and grants

Students resident in the United Kingdom are normally eligible for an award from their Local Authority for the B Mus Course; 'discretionary' awards may be available for the Advanced and M Mus Courses. Such awards cover fees and may include a contribution towards maintenance. It is essential to apply to the local education authority as early as possible following acceptance by the Academy.

### EC Students: B Mus Course

The British Government now accepts responsibility for the payment of EC students' fees for undergraduate courses, provided that such students satisfy the normal requirements (as for British students). EC students therefore normally qualify for support provided that they have not previously followed a course of full-time higher education in an EC country.

### Payment of tuition fees

In accordance with the undertaking required from students when accepting places at the Academy, fees for the first year of studentship for **Home and EC students** are payable in *all* circumstances. Unless the Academy has written assurance from the student's Local Education Authority or from EC Authorities in England that they will be paying fees on behalf of the student, the first term's fees are due by the 15th of the month prior to the start of term. Non-payment by the due date will mean that the student's place cannot be guaranteed. Fees for the remainder of the academic year are due seven days in advance of the start of each term.

In accordance with the undertaking required from students when accepting places at the Academy, fees for the first year of studentship for **Overseas students** are payable in **advance** in all circumstances. Payment is due by the 15th of the month prior to the start of the term in which the student commences. Non-payment will mean that the student's place cannot be guaranteed.

### Termination of studentship

Where a student withdraws from studentship, after the completion of the first two terms, one clear term's notice of intention is required. Failing this the Academy will charge one term's fee in lieu of notice.

### Certification of fees

All new students (other than those who have been approved for a Local Authority or EC award), when accepting a place at the Academy, must produce a written assurance, certified by an authoritative person such as a bank manager, that the student has financial resources to cover the fees for the entire course.

### Overseas students

Fees for overseas students (except EC) are considerably higher than for home students. To be eligible for home rates a student must have been *ordinarily* resident in the United Kingdom or another country within the EC for a minimum of three years prior to 1st September of the year in which the course commences. Students are urged to verify their residential status before accepting a place at the Academy and so be certain of their fee obligations. In cases of doubt, the Admissions Officer can give advice. Arrangements to obtain a visa to study at the Academy must be made in good time. The Admissions Officer can write a letter of support if names and addresses of Embassy representatives are supplied.

### USA students

The Academy is designated as an eligible institution for American students to apply for a Guaranteed Student Loan (GSL) or for deferment of payment on an existing GSL account. The Academy's 'School Code Number' is 011764. The Admissions Officer can supply further information concerning the GSL programme.

### Library deposit

New students pay a library deposit (refundable when they leave the Academy) of £45 on commencement of studies.

In the following pages the members of the Academy's teaching staff for the 1991-92 session in the various faculties are listed, together with a description of the curriculum.

## Head of Studies

The programme of practical work is divided into study areas, each of which is led by a Head of Studies.

## Visiting Professors

A number of distinguished musicians visit the Academy frequently to direct concentrated periods of specialist study. Therefore they are not available as regular Professors and are not allocated individual students.

## Consultants

A number of well-known musicians are available for consultation by the Academy and to take occasional classes etc. The Consultants include several distinguished former professors.

## International Chairs

Since 1986 a number of very distinguished international musicians have visited the Academy regularly to take special classes and to advise on curriculum and other matters. These International Chairs include:

### Cello Studies

Lynn Harrell Hon RAM

### Conducting and Orchestral Studies

Sir Colin Davis CBE, Hon RAM

### Vocal Studies

Robert Tear CBE, MA, Hon RAM, FRSA, FRCM

During 1991-92 further appointments are expected, including International Chairs of Violin Studies, Piano Studies and Composition Studies, to succeed Anne-Sophie Mutter, Stephen Bishop-Kovacevich and Hans Werner Henze.



*Lynn Harrell working with a cello student*

*Robert Tear in a working session with a singing student*



*Sir Colin Davis, directing a student rehearsal*



## Strings

### Head of String Studies

Jean Harvey FRAM

### International Chair of Cello Studies

Lynn Harrell Hon RAM

#### Violin

Zakhar Bron

Peter Carter

Derek Collier FRAM

Diana Cummings FRAM

Howard Davis FRAM, FRSAMD, FRSA

Erich Gruenberg Hon RAM, FGSM, FRCM

Jean Harvey FRAM

Maurice Hasson Hon RAM

Sophie Langdon Dip RAM

Nona Liddell FRAM

Nicholas Miller Dip RAM

Clarence Myerscough FRAM

György Pauk Hon RAM, Hon GSM

Christopher Warren-Green FRAM

Xue Wei

#### Viola

Ian Jewel

Martin Outram ARAM

Graeme Scott ARAM

Roger Tapping

John White FRAM

#### Cello

Douglas Cummings FRAM

Lionel Handy ARAM

Derek Simpson Hon MA, FRAM

David Strange FRAM

#### Double Bass

Robin McGee FRAM

Rodney Stewart FRAM

#### Classical Guitar

Colin Downes

Michael Lewin FRAM

John Mills

Timothy Walker

Julian Bream CBE, Hon RAM (*Visiting Professor*)

#### Harp

Daphne Boden ARCM, FRSA

Skaila Kanga ARAM

#### Chamber Music – *see page 26*

#### Early Music – *see page 26*

#### Jazz – *see page 23*

#### Consultants – *see page 13*

Rivka Golani

Osian Ellis CBE, Hon D Mus, FRAM

#### Instrument Custodian

David Rattray

### Bowed instruments

The Academy provides a course of professional training for string players in solo, chamber-music, orchestral and Baroque playing. The number of principal players in orchestras and chamber ensembles throughout Great Britain and abroad who trained at the Academy testifies to the high reputation of its string faculty.

Lessons, classes and lectures cover the following subjects:

- a) Master classes and advanced Performance classes
- b) Chamber music (*see page 26*)
- c) Orchestral work (*see page 25*)
- d) Concerto work
- e) Repertory classes
- f) Art of teaching

All undergraduate students are normally expected to play in at least one of the Academy orchestras. There are also facilities to learn Baroque stringed instruments. Double Bass players have special sessions on orchestral repertoire, ensemble work and other related matters.

The Academy possesses a unique collection of over 200 stringed instruments, many of them very valuable indeed (there are, for instance, six by Stradivari). These may be available to students.

### Classical Guitar

The Academy offers comprehensive training which enables students to reach the highest levels as soloists, ensemble players or as teachers. The core of the curriculum consists of weekly lessons and fingerboard-harmony classes, and this is supplemented by a varied programme of lectures, concerts, repertoire/performance classes and tutorials on the art of teaching. There is regular training in chamber music both for mixed groups involving the guitar and for guitar ensembles, including studies at advanced level for guitar duos. Opportunities also exist for concerto work.

There are close links with early music, jazz and composition departments, and in recent years guitar students have participated in an increasingly wide spectrum of activities, ranging from opera and Big Band jazz to the presentation of new works by student composers and major concerts in the Composer Festivals (*see page 23*).

Outstanding artists are invited to give recitals and master classes, and a highlight of the year is the Julian Bream prize adjudicated by Julian Bream himself.

### Harp

The harp has played an important rôle at the Academy since its inception, the very earliest professors including Bochsa and Dizi; other important teachers have included Alfred Kastner, John Thomas, Gwendolen Mason and, in our own day, Osian Ellis. Individual tuition is supported by master classes and weekly classes devoted to orchestral and solo repertoire, sight reading, ensemble work and the art of teaching. There are also generous opportunities for chamber music.

The Academy possesses a number of important early and modern harps.

## Woodwind

### Head of Woodwind Studies

George Caird BA, FRAM

#### Flute

Sebastian Bell FRAM, Hon RCM

Michie Bennett

William Bennett Hon RAM

Richard Taylor (*also Piccolo*)

#### Recorder

Peter Holtslag

#### Oboe

George Caird BA, FRAM

Tess Miller Hon ARAM (*also Oboe d'amore*)

Celia Nicklin FRAM

Christine Pendrill (*Cor anglais*)

#### Clarinet

Richard Addison FRAM (*also Eb and Bass Clarinet*)

Angela Malsbury Hon RAM (*also Bassoon*)

Keith Pearson ARAM

Keith Puddy ARAM, FTCL (*also Classical Clarinet*)

#### Saxophone

Richard Addison FRAM

#### Bassoon

Deidre Dundas-Grant FRAM

Robin O'Neill

John Orford Hon RAM, ARCM (*also Contrabassoon*)

David Chatterton (*Contrabassoon*)

Early Music – *see page 26*

Jazz – *see page 23*

#### Consultants – *see page 13*

Evelyn Rothwell Barbirolli OBE, MA, Hon RAM, FRCM,  
FRNCM, Hon FTCL

Gordon Hunt Hon ARAM

Karl Leister Hon RAM

Antony Pay Hon RAM

The Academy has had a long tradition of illustrious woodwind players from its earliest times, and this tradition is still upheld today by the many former students who are currently performing as soloists and orchestral players, and who play in chamber music, and also the smaller orchestral combinations which specialise in new music.

Lessons, classes and lectures cover the following subjects:

- a) Master classes and advanced Performance classes
- b) Chamber music (wind ensemble, also with piano/strings – *see page 26*)
- c) Orchestral work (*see page 25*)
- d) Orchestral repertoire classes
- e) Concerto work
- f) Repertory classes
- g) Reed making and instrument maintenance – regular classes are arranged
- h) Art of teaching



# INSTRUMENTAL STUDIES

## Brass

**Head of Brass Studies**  
Harold Nash FRAM

**Horn**  
Derek Taylor FRAM, FLCM  
Michael Thompson FRAM  
Richard Watkins ARAM

**Trumpet**  
Ray Allen ARAM  
Lawrence Evans  
James Watson FRAM

**Trombone**  
Robert Hughes  
Harold Nash FRAM

**Euphonium**  
Harold Nash FRAM

**Tuba**  
Patrick Harrild Hon ARAM

**Early Music** – *see* page 26

**Jazz** – *see* page 23

**Visiting Professors** – *see* page 13  
Michael Hext (*Trombone*)  
Stephen Mea (*Euphonium*)  
John Wilbraham FRAM (*Trumpet*)

**Consultants** – *see* page 13  
Sidney Ellison FRAM  
Ifor James FRAM

The brass faculty is notable in that all its professors are active at the highest professional level – including principal players with most of London's leading orchestras and representatives of the flourishing solo and freelance field. As such, they are able to keep students in touch with opportunities in the profession and developments in contemporary composition, as well as providing individual tuition and guidance in preparation for successful entry into musical employment.

### Lessons

As well as receiving regular tuition on a Principal-study instrument, students are encouraged to extend their horizons by acquiring skills on associated instruments likely to further career prospects – hand-horn, Wagner tuba, natural trumpet, alto trombone, euphonium etc. These instruments, and many others, are available on loan from the Academy's comprehensive stock.

### Solo repertoire

Study of the solo repertoire is a pre-requisite to proving soloist capabilities at a solo or orchestral audition and within the orchestra. It is also an inspirational challenge designed to breach the barriers of instrumental techniques, and careful preparation is expected for internal prizes and examinations with participation in recitals and concertos.

### Chamber music

Many of our brass professors combine regular solo and small-group recitals with orchestral and session band-playing. Their invaluable experience is a feature of the regular chamber coaching sessions for student performances both inside and outside the Academy.

### Orchestral repertoire

First-year students, postgraduate and undergraduate, attend regular classes which aim to provide a secure and comprehensive knowledge of basic repertoire. In addition, sectional rehearsals are arranged to complement the Academy's orchestral programme.

### RAM Brass Ensemble

Regular rehearsals, sometimes under the guidance of guest conductors, enable the ensemble to perform a wide variety of material. The ensemble gives regular concerts and takes an active part in the Academy's special events, notably its Composer Festivals.

### Master classes

We are frequently privileged to host master classes and recitals by indigenous artists or by those passing through the capital.

### Teaching techniques

It is expected that all brass students leave the Academy equipped to teach their instruments. Regular talks are given by members of staff and visiting specialists.



## Timpani and Percussion

Susan Bixley ARAM  
 Nicholas Cole FRAM  
 Stephen Quigley ARAM

**Consultants** – see page 13  
 James Blades OBE, Hon M Mus, Hon RAM  
 James Holland

The Timpani and Percussion faculty at the Academy is for students who wish to study the orchestral use of these instruments from the time of Bach to the present day. The various techniques and styles of playing, whilst reflecting the development of the symphony orchestra, are essentially specialised. The musical and technical standards required from young professional players are now extremely high; it has been found that students who study a specialised course of Timpani and Percussion are well placed to meet these standards. (See also page 23 – Jazz Studies.)

The Academy's orchestras and smaller ensembles provide good opportunities for students to gain experience. A close watch is kept on the practical aspect of orchestral playing, rehearsals often being observed by professional staff.

The Academy possesses a wide range of percussion instruments for modern needs, and there are purpose-built teaching and practice facilities.

## Free Bass Accordion

Owen Murray GRAM, Dip RAM (Copenhagen)

The instrument, so called because its additional left-hand keyboard of single notes frees it from the pre-fixed chord system of the stradella keyboard, has developed greatly in recent years, and today enjoys a substantial repertory of original compositions.

The free bass accordion is now taught in many of the world's leading conservatoires. In 1986 the Academy became the first British music college to introduce the instrument and is proud to be in the forefront of this exciting new development; a faculty of students has quickly built up.

As well as studying the instrument's substantial original repertory, students play suitable transcriptions. The free bass accordion can realise, exactly, *Urtext* editions of many works from the Baroque period onwards, up to and including Messiaen, who has sanctioned performance of his *La Nativité du Seigneur* on the free bass accordion. Much emphasis is placed on the instrument's wide chamber-music repertory.



## Conducting



### International Chair of Conducting and Orchestral Studies

Sir Colin Davis CBE, Hon RAM

Colin Metters Hon ARAM (*Director of Conducting Studies*)

Horst Neumann Hon RAM

(*Director of Choral Conducting Studies*)

George Hurst Hon RAM (*Consultant*)

The Principal-study Conductors' Course provides a comprehensive and integrated course of study over three years. Due to the demands of the course and the level of experience required, it is best suited to students following the Advanced (postgraduate) Course.

### Conducting studies

*Regular Classes* are held throughout each term to include:

- detailed study of specific repertoire, score reading, analysis, score learning and preparation
- conducting and baton technique (based on Toscanini/Barzin principles) and the technical means to communicate the score through gesture
- the study of playing styles
- the relationship between conductor and orchestra, rehearsal technique and the practical needs of the players

Additional classes are given periodically throughout the year by visiting guest conductors and professional players.

**Practical work:** Students prepare repertoire with keyboard and work with instrumental ensembles, orchestral workshops, choirs and Academy orchestras, including the Manson Ensemble for twentieth-century repertoire.

**Opera work:** Opportunities are available for répétiteur training and to work with the Opera class on selected productions.

### Additional studies

Regular classes are held in keyboard skills, score reading, languages, aural training and analysis.

### Further information

- i) Rehearsals and concerts are videoed for discussion and analysis.
- ii) Opportunities are available each term for the organising of choral and/or orchestral concerts.
- iii) The Philharmonia Chorus Scholarship is awarded annually by audition and enables a student to work closely with this celebrated chorus and its Chorus Master, Horst Neumann.
- iv) The Henry Wood Scholarship is awarded biennially to a deserving student.
- v) A selected student is given the opportunity to work closely with the Hertford Choral Society and their Musical Director in rehearsals and performances.

### Course details

A separate brochure giving full details of the Conductors' Course is available from the Admissions Officer.

Classes are also available for students not on the Principal-study Course who wish to study conducting as a Second or subsidiary study.

### Entry requirements

A leaflet giving full details is available from the Admissions Officer. The closing date for applications is 31st January and auditions are held in the spring for entry in the following September.

## Head of Vocal Studies

Kenneth Bowen MA, Mus B, Hon RAM, FRSA

## International Chair of Vocal Studies

Robert Tear CBE, MA, Hon RAM, FRSA, FRCM

Kenneth Bowen MA, Mus B, Hon RAM, FRSA

Charles Brett MA, Hon RAM

Patricia Clark FRAM

Joan Clarke ARAM

David Johnston Hon RCM

John Kitchiner

Joy Mammen Hon RAM

Yvonne Minton CBE, Hon RAM

Geoffrey Mitchell Hon ARAM

Mary Thomas FRAM

Mark Wildman ARAM

## Song Classes

Richard Jackson MA (*Lieder*)

Iain Ledingham MA, ARAM, FRCO (*Italian Recit*)

Benjamin Luxon CBE, Hon RAM (*English Song*)

David Owen Norris MA, FRAM, FRCO

John Shirley Quirk CBE, BSc, Hon D Mus, D Univ, Hon RAM

(*Lieder*)

John Streets FRAM (*French Song*)

## Languages

Ludmilla Andrew BA (*Russian Coaching*)

Penelope Mackay (*French Coaching*)

Fred Wagner Ph D, D Phil, Hon ARAM (*German*)

Dr Lella Alberg Hon ARAM, Hon RCM (*Italian*)

## Coaching

Iain Ledingham MA, ARAM, FRCO

Malcom Martineau MA

Geoffrey Pratley B Mus, Hon FRAM,

John Streets FRAM

Clara Taylor ARAM

## Early Music – see page 26

Paul Esswood Hon RAM

Robert Spencer Hon ARAM

## Choirs

Geoffrey Mitchell Hon ARAM

Horst Neumann Hon RAM

(*Director of Choral Conducting Studies*)

## Consultant – see page 13

Rex Stephens FRAM

## Opera Department – see page 27

Leonard Hancock BA, B Mus, FRSAMD (*Director of Opera*)

Mary Nash FRAM (*Deputy Director*)

Ludmilla Andrew BA (*Russian Coaching*)

Jenny Frankel (*Movement*)

Mary Hill MA

Ed Lambert (*Repetiteur*)

Delia Lindon (*Acting*)

Tina Ruta FGSM (*Italian Coaching*)

## Singing

The aim is to prepare singing students for entry into all branches of the singing profession: opera, oratorio, recital work, broadcasting and television, ensemble work (*eg* in gramophone recording and church music) and specialist private teaching.

Individual lessons and/or classes and lectures cover the following subjects:

- a) Vocal technique and development
- b) Language tuition and coaching in Italian, German and French, and coaching in Russian
- c) German *Lieder*
- d) French *Mélodie*
- e) Italian recitative
- f) Repertory classes
- g) Art of teaching
- h) Operatic repertory
- i) Individual coaching in vocal repertory
- j) Movement
- k) Advanced performance classes

The Academy provides ample opportunities for students to take part in regular internal concerts, including experience in singing with Academy orchestras, and also encourages them to accept suitable outside engagements. Master classes are given periodically by distinguished artists. Robert Tear gives regular classes, and recent visitors have included Dame Joan Hammond, Emma Kirkby, Arleen Auger, Dame Janet Baker, and Sir Geraint Evans.

Numerous competitive prizes are awarded annually. These are judged by distinguished artists from outside the Academy.

## Choirs

Choral experience is provided for undergraduate students who are not in orchestras. There are three choirs: the Academy Choir, the Opera Chorus and the Chamber Choir. The Academy Choir performs the large-scale repertory with full orchestra. The Opera Chorus varies in size to suit the demands of the opera being currently performed. The Chamber Choir performs *a cappella* music from all periods. Each choir has its own regular staff conductor, but distinguished outside conductors are invited periodically to conduct concerts and rehearsals.

## Opera

The training programme is described on page 27. The Academy's policy is to allow students to participate in the range of vocal classes described above in association with Opera work while this remains feasible and desirable. In practice, those following the preliminary Opera Course can enjoy the benefits of both programmes; as Opera training becomes more intensive (particularly during preparation for workshops and productions), senior students will devote themselves more exclusively to stage work.

**Head of Keyboard Studies**

Christopher Elton FRAM

**Pianoforte**

John Bigg Hon ARAM

Christopher Elton FRAM

Philip Fowke FRAM

Jeffery Harris ARAM

Jean Harvey FRAM

Graeme Humphrey ARAM

Alexander Kelly FRAM

Piers Lane

Hamish Milne FRAM

Antonietta Notariello ARAM

Frank Wibaut Hon RAM

Nelly Akopian (*Visiting Professor*)**Pianoforte Accompaniment**

Michael Dussek ARAM

Iain Ledingham MA, ARAM, FRCO

Malcolm Martineau MA

David Owen Norris MA, FRAM, FRCO

Geoffrey Pratley B Mus, FRAM

John Streets ARAM

David Willison ARAM

Roger Vignoles BA, Mus B, Hon RAM (*Consultant*)**Organ**

Christopher Bowers-Broadbent FRAM

Nicholas Danby FRCM, FGSM

(*Director of Organ Department*)

David Titterington

**Visiting Professors in Organ**

Peter Hurford OBE, MA, Mus B, Hon D Mus, Hon RAM, FRCO, FRSCM

Simon Preston FRAM

David Sanger FRAM, FRCO

John Scott MA, Mus B, Hon RAM, FRCO

**Harpsichord**

Virginia Black FRAM

Iain Ledingham MA, ARAM, FRCO

John Toll MA, FRCO

Kenneth Gilbert Hon RAM (*Visiting Professor*)**Piano maintenance and tuning**

David Flanders

Peter Salisbury

**Early Music** – *see page 26***Jazz** – *see page 23***Piano**

Lessons, classes and lectures cover the following subjects:

- a) Piano technique and musical development
- b) Repertory classes and seminars (including programme building, analysis, discussion and performance)
- c) Accompaniment
- d) Art of teaching
- e) *Lieder* and *Mélodie* classes
- f) Chamber music (*see page 26*)
- g) Concerto work
- h) Repertory classes
- i) Art of teaching
- j) Advanced Performance class

There are many opportunities for students to participate in Academy concerts and recitals, and more advanced students are encouraged to seek suitable outside engagements (for which the Academy provides numerous valuable contacts). All pianists are expected to gain experience of performing with other students by forming duos with instrumentalists and singers. Master classes are given periodically by distinguished artists. A wide range of prizes is awarded annually, many by competition.

The Academy's stock of pianos includes instruments by a number of leading makers. This policy enables students to gain a wide range of experience with future professional work in mind.

**The Bösendorfer 290SE**

In 1987 a Bösendorfer model 290SE concert grand piano was installed in the Barbirolli Room in the Academy. This instrument, the result of the combined skills of Viennese craftsmanship (a Bösendorfer Imperial) and American technology, reproduces with remarkable exactness the performances of those who play on it. The computer measures minutely the action of the hammers as well as the movement of the pedals. A number of Piano professors have received expert training in the use of the instrument's remarkable technology so that students are able to employ this important teaching aid to their advantage.

**Piano Accompaniment**

Piano accompaniment may be taken as a Principal study by undergraduates in years 3-4 and by postgraduates at entry. Classes are also available for first- and second-year undergraduates and postgraduate Principal-study pianists.

The full range of song and instrumental-duo repertoire is embraced and students are encouraged to take part in chamber music. They are expected to participate in the following classes:

- a) French, German and Italian languages
- b) *Lieder* and *Mélodie*, instrumental and song repertoire
- c) Figured bass and continuo
- d) Harpsichord

- e) Répétiteur training with Covent Garden and English National Opera staff (*see* Opera, page 27)
- f) Performance classes

Further practical experience may be gained by playing for one of the choirs or the Opera Class (the latter entitles free entrance to dress rehearsals at the Royal Opera House, the Coliseum and Glyndebourne). Attendance at singers' and instrumentalists' lessons is also of great benefit. Many valuable prizes are open for competition, and students are expected to take part in outside recitals.

### **Harpsichord**

Harpsichord students follow a course of study which covers the full range of harpsichord and associated repertory from the early sixteenth to the mid-eighteenth centuries, particularly the English, French and German schools and the later 'virtuoso' compositions by Scarlatti and Soler – with special reference to matters of style and ornamentation. Students take part in Baroque chamber groups both as continuo players and as soloists, and share in the expanding facilities and opportunities of the Early Music programme (*see* page 26). Tuition and performances are given on copies of eighteenth-century harpsichords. There are classes in reading from figured bass and in more advanced continuo realisation, and there are lectures on the care, maintenance and tuning of harpsichords. Special practice facilities are available.

### **Organ**

The organ curriculum is designed to maximise the career potential of the student. The course of instruction comprises:

- a) Organ technique and stylistic development: a thorough grounding in the classical and romantic repertoire
- b) Seminars on contemporary music
- c) Improvisation
- d) Participation in early music activities, particularly continuo playing
- e) Integration with Church Music Studies Department (*see* page 28): choral conducting and accompaniment; the repertoire of liturgically related organ music
- f) Organ building; background and practicalities
- g) Repertory classes
- h) Art of teaching

In addition, there are many specialist classes and workshops given by guest teachers and faculty advisers to the Department.

In 1987 an important new 'classical' 4-manual organ was built by the firm of Rieger for St Marylebone Parish Church and is used by the Academy as its main teaching instrument. It is available to students on a daily basis and features regularly in Academy concerts. Plans are under way to provide a new organ in the French symphonic tradition for the Duke's Hall, to be installed in 1993.

Periodic visits are arranged to organ builders as well as to organs of special interest. It should also be emphasised that many organ students are actively involved as piano accompanists both to choirs and to individual vocal and instrumental students.

*Stephen Bishop-Kovacevich directs a piano master class*



# COMPOSITION AND CONTEMPORARY MUSIC

## Composition

**Head of Composition and Contemporary Music**  
Paul Patterson FRAM, FRSA

**Residencies**  
Appointments pending

Christopher Brown MA, ARAM  
Melanie Daiken M Mus, ARAM (*Course Co-ordinator*)  
Edward Gregson B Mus, FRAM  
Roger Steptoe BA, ARAM  
(*International Composer Festival Administrator*)

Timothy Bowers D Phil, B Mus, ARAM (*Intermediate School*)  
Robert Chilcott MA (*Light Music*)  
Graham Collier OBE (*Jazz Studies*)  
Justin Connolly B Mus (*Advanced Orchestration*)  
Malcolm Hill Dr Fil, M Mus, ARAM, FRCO (*M Mus Classes*)  
Nick Ingman (*Rock and Commercial Music*)  
Jeremy Pike MA, ARAM (*Electro-acoustic Music*)  
Roy Teed FRAM  
Sarah Thomas B Mus, ARAM  
(*Undergraduate Course Workshop*)

**Manson Fellow**  
Nigel Clarke

### Aim of the Programme

The Composition programme provides a wide range of opportunities and seeks to ensure that students can earn a living in a rapidly changing field.

### Performance of students' compositions

There are numerous opportunities for composers to hear their works performed in orchestral workshops, ensemble sessions and by individual students. Pieces are commissioned for performance in the Academy's Prizewinners' Concerts on London's South Bank while student works are featured in our Composer Festivals. There are regular concerts of students' compositions.

### Composers' Workshops

An important focus to the Composition programme is the weekly Composers' Workshop; this is broadly based and includes performances of sketches and work in progress. These sessions are often related to contemporary-music concerts in London (eg by Lontano and the London Sinfonietta). Eminent composers and leading figures in contemporary music as well as representatives of the music business contribute regularly to these workshops.

### Electives

Students may elect to undertake studies designed to provide a range of vocational opportunities and creative stimulus. These may include church music, theatre music and films, ballet, jazz and popular music, and electro-acoustic music.

### Analysis and Advanced Orchestration

These are integral to the B Mus Course for composers. The Instrumentation classes are run concurrently with performance opportunities.

### Electro-acoustic equipment

In the Manson Room, and adjoining suite, is a wide range of state-of-the-art music technology, including many items kindly donated by Roland (UK) Ltd. Facilities exist for recording, for electro-acoustic and rock music, and for utilising this equipment in the Academy's Commercial Music programme. Training can be undertaken at either Principal-study level or as an Elective covering the whole range of electro-acoustic music and music technology. Short courses in studio performing are also available for instrumentalists. Regular concerts are given and students are allocated practice time from the beginning of the course.

### Residencies and Visiting Composers

Distinguished composers take up short-term residencies at the Academy giving individual lessons, workshops and seminars. In addition, leading composers and performers contribute regularly to the sessions. Past visitors have included Witold Lutoslawski, Sir Michael Tippett, Krzysztof Penderecki, Sylvano Bussotti, Sir Harrison Birtwistle, Olivier Messiaen, Hans Werner Henze, Toru Takemitsu, Luciano Berio, György Ligeti, Elliott Carter, Nigel Osborne, Michael Finnissy, Gerard Schurmann and Sir Peter Maxwell Davies.

### Prizes and Commissions

There are various annual prizes for student compositions, including the Mosco Carner prize for the best composition written during the year, and the Manson/Parker prize, judged upon live performance by an eminent visiting composer.

### Bursaries and Fellowships

Five major Awards are available for postgraduate study: two Mosco Carner awards, a Leverhulme Trust Fellowship, the Manson Fellowship and the Hermés Fellowship.

### M Mus Course in Composition

The Academy offers a conservatoire-orientated M Mus course in association with London University. A brochure is available on request.



*Nick Ingman and Jeremy Pike with new Roland equipment*

## International Composer Festivals

Since 1984 the Academy has devoted a full week in the Spring Term to a festival based on the work of a distinguished living composer in his presence, following a period of intensive study and rehearsal. These events have attracted considerable press and media coverage with *Classical Music* magazine describing the 1990 American Music Festival as a 'significant show-case for contemporary music and a vital part of the teaching philosophy of Britain's oldest conservatoire'.

In 1984 the subject of the first Festival was Witold Lutoslawski. In 1985 the Academy's guest was Sir Michael Tippett, followed in 1986 by Krzysztof Penderecki, in 1987 by Olivier Messiaen with his wife Yvonne Loriod, and

in 1988 by Hans Werner Henze, who held the first International Chair of Composition. Luciano Berio was the featured composer in 1989 which was presented in association with the Royal Opera House, and, for the first time, the Academy's Composition Department included nine works by RAM postgraduate composers in the Festival.

American Music was the theme for the 1990 Festival which included twenty works by Elliott Carter and eleven by student composers, of which two were jazz pieces.

The focus of the next Festival will be the music of composers who have studied at the Academy over the last thirty years and have achieved national and international distinction.

## Jazz, Rock and Commercial Music

Graham Collier OBE (*Jazz Studies*)

Nick Ingman (*Rock and Commercial Music Studies*)

### Instrumental

Jeff Clyne (*Bass and Bass Guitar*)

Trevor Tomkins (*Jazz Drums*)

Charles Morgan (*Rock Drums*)

Jess Bailey (*Electronics and Music Technology*)

Ed Speight (*Guitar*)

Michael Garrick (*Piano*)

Martin Speake (*Saxophone*)

Hugh Fraser (*Trombone, Piano*)

Henry Lowther (*Trumpet*)

Norma Winstone (*Vocal*)

### Composition and Arranging

Graham Collier (*Jazz*)

Nick Ingman (*Rock and Commercial Music*)

Robert Chilcott (*Light Music and Vocal Arranging*)

### Ensembles

Graham Collier (*Big Band*)

Trevor Tomkins (*Big Band*)

Nick Ingman (*Studio Ensembles*)

Keith Nichols (*Early Jazz Ensembles*)

Hugh Fraser, Trevor Tomkins and Jeff Clyne (*Workshops*)

**Jazz, Rock and Commercial Music** are now recognised as important parts of contemporary music making. An awareness and experience of rhythmic music will stand a musician in good stead when asked to play in a West End show or in a studio session or orchestral concert, accompanying a popular or rock singer. In recognising this the Academy has encouraged the development of a programme which is available to any student who seeks to develop skills in this area to complement other studies. Activities are arranged at various levels according to talent, experience and choice.

Jazz, Rock and Commercial Music may be taken at Principal-study level in Performance or Composition. Students are encouraged to widen their specialism(s) to encompass all areas of this branch of contemporary music.

### Jazz

For those specialising in jazz, studies include instrumental tuition, composing and arranging, keyboard work, participation in workshops and the Big Band, as well as electronic studio techniques. Assistance is given in developing teaching skills, and advice is offered on career development and 'business' matters. Opportunities are available to organise small groups and present concerts both inside and outside the Academy.

Other students may take part in the jazz programme either as a Course option or as an additional subject. Activities include a Big Band and graded workshops (beginner to advanced) as well as various ensembles - '20s jazz, bebop or jazz funk. Specific combinations are formed when appropriate. Instrumental lessons and tuition in composing and arranging are available to those showing good commitment to the jazz programme.

Concerts are arranged inside and outside the Academy for the various groups, and jazz features in the Academy Festivals devoted to specific composers or genres. Special events are arranged with visiting groups or soloists; these have included Anthony Braxton, Dave Holland, Eberhard Weber, Itchy Fingers and members of Loose Tubes.

### Rock and Commercial Music

The Academy has also developed a programme for Rock and Commercial music on the same basis as for Jazz. Tuition is essentially practical with particular emphasis on experience in concerts, studios and music technology. Students may select from the following:

- synthesisers and music technology
- TV and film scoring
- modern orchestral/studio playing - to familiarise students with the skills necessary for studio work
- instrumental tuition
- arranging, orchestration and directing
- vocational - 'the music business' (management, contracts, unions, contractors, pay rates etc)
- small group ensemble playing

George Biddlecombe PhD, ARAM  
 Timothy Bowers D Phil, B Mus, ARAM  
 Christopher Brown MA, ARAM  
 Graham Collier OBE (*Jazz*)  
 Melanie Daiken M Mus, ARAM  
 Jonathan Freeman-Atwood M Phil, B Mus  
 Denise Ham (*Conducting*)  
 Malcolm Hill DrFil (Uppsala), M Mus, B Mus, ARAM, FRCO  
 Nick Ingman (*Rock and Commercial Music*)  
 Robert Langston MA, ARAM, FRCO  
 Colin Metters Hon ARAM (*Conducting*)  
 David Robinson B Mus, FRAM, FRCO, Hon RCM  
 Patrick Russill MA, Hon ARAM  
 Jeremy Summerley  
 Roy Teed FRAM  
 Sarah Thomas B Mus, ARAM  
 Arthur Wills D Mus, Hon RAM, FRCO, FRSCM

**Academic Studies** occupy a position of fundamental importance at the Academy. Today's performing musician has to be versatile and equipped to respond to the challenges of a rapidly changing professional world. In a conservatoire Academic Studies must inform and enrich the performer to enhance and enliven the creative experience.

The new B Mus Course seeks to achieve a synthesis of the practical and academic elements in a relevant and meaningful way. The performer must be familiar with modern ideas on 'performance practice' (particularly music of the Baroque and Classical era), contemporary music including jazz etc, a very wide range of repertoire and 'genres' and be able to share and pass on these skills and experiences to fellow-musicians and pupils.



The B Mus Course aims to meet these needs and, at the same time, give the necessary flexibility for each student to develop in areas which reflect individual needs, abilities and aspirations. The aim is to produce a rounded performer who is able to continue self-development as a stimulating and necessary means of achieving a productive and rewarding career.

**Theoretical Studies** are considered in three separate but related aspects:

- (i) *Foundation Classes*: students work in seminar-sized groups and study harmonic, contrapuntal and analytical procedures, all from the performer's point of view.
- (ii) *Keyboard Skills*: for Principal-study keyboard players the aim is to develop musicianship through the keyboard and also to equip students with the necessary skills (sight-reading, transposition, improvisation) to achieve flexibility in seeking career development. For other students, the aim is three-fold: to develop musicianship through the keyboard, to gain keyboard 'familiarity' and to develop skill at preparation of accompaniments.
- (iii) *Aural Training*: the aim is to develop critical listening, which is so necessary in a performer. This includes perception of period, style and structural procedures as well as a development of the 'inner ear' as a fundamental and indispensable aspect for the musician.

**Other Studies** fall into several categories:

- (i) *Historical Studies*: a two-year course is provided with the needs of the performer uppermost. The relationship of repertoire, performance practice (including editions) and analysis is constantly stressed in the overall context of performance studies.
- (ii) *Humanities*: the broad range of resources offered at King's College, London is available to Academy students in the first two years. Music is a life-enriching activity, and the musician is strengthened by a deeper perception and knowledge of the human experience in its many facets.

Throughout the B Mus Course, students are required to pursue **Electives** designed to complement and strengthen their training and experience. A wide range of electives is available in both practical and academic areas. The academic electives can provide intellectual stimulation (historical topics; advanced harmony) as well as useful professional skills (instrumentation; notation, copying and proof reading).

The range of academic studies offered to B Mus students is also available for postgraduates, particularly those following the **M Mus Course** for whom regular tutorials concerned with performance-related studies are also offered.

## Orchestras



Nigel Clarke rehearses the Sinfonia for the Academy première of his Rain Dance

### International Chair of Conducting and Orchestral Studies

Sir Colin Davis CBE, Hon RAM

John Georgiadis FRAM (*Head of Orchestral Studies*)  
Alison Galbraith B Mus (*Orchestral Manager*)

Nicholas Cleobury MA, Hon RAM, FRCO  
Odaline de la Martinez FRAM

Colin Metters Hon ARAM

Trevor Pinnock Hon RAM (*Consultant*)

David Strange FRAM (*Director of String Orchestra*)  
Christopher Warren-Green FRAM  
(*Artistic Director of Sinfonia*)

Orchestral training is available for all students, and undergraduates whose Principal study is an orchestral instrument are normally expected to be available for orchestras. The Academy orchestras are:

**The Symphony Orchestra**, which covers the large-scale symphonic repertoire;

**The Sinfonia**, which covers the smaller-scale repertoire;

**The Opera Orchestra**, which accompanies opera productions;

**The String Orchestra**, which provides specialist training for first-year string students;

**The Manson Ensemble**, a specialist group concentrating on contemporary music, available to 'senior' students.

Each orchestra gives a concert at least once a term, and may also give public concerts outside the Academy. Rehearsals of the various Academy orchestras are from time to time taken by distinguished guest conductors. Opportunities for playing concertos and other solo works exist with all orchestras.

There are also a number of smaller specialist groups:

**The Chamber Orchestra**, which concentrates on eighteenth-century music;

**Woodwind and Brass Orchestral Repertoire Classes**;

**Woodwind and Brass ensembles** (*see also* page 26 – Chamber Music)

The Academy is developing close links with the **Philharmonia Orchestra and Chorus**. Opportunities exist for selected senior students to perform with the Philharmonia subject to competitive audition; also available are specially related foyer concerts in the Royal Festival Hall, participation in the Philharmonia's South Bank Centre Projects, master classes by soloists appearing with the Orchestra, and attendance at Philharmonia rehearsals. *See also* page 18 concerning the Philharmonia Chorus Conducting Scholarship.

## Chamber Music

### Members of the Amadeus Quartet

Norbert Brainin OBE, Hon D Mus, D Univ, Hon RAM  
 Siegmund Nissel OBE, Hon D Mus, D Univ, Hon RAM  
 (Director of Chamber Music)  
 Martin Lovett OBE, Hon D Mus, D Univ, Hon RAM

George Caird BA, FRAM (Woodwind)  
 Harold Nash FRAM (Brass)  
 Jean Harvey FRAM  
 Derek Simpson Hon MA, FRAM  
 John White FRAM

For many years the Academy has been noted for the excellence of its chamber music provision. Sidney Griller, who retired in 1986, achieved a unique record in the formation and training of string quartets. He was succeeded by members of the Amadeus Quartet who provide regular

coaching for selected ensembles. Training is also given by members of the Instrumental and Keyboard faculties.

Among the well-known string quartets formed at the Academy are the Arditti, Alberni, Coull, Hanson, Lindsay, Maggini (formerly Bochmann) and Medici Quartets and, recently, the Vanbrugh Quartet – winners of the Portsmouth International String Quartet competition in 1986. Other ensembles founded at the Academy include Lontano and the Nash Ensemble.

Specialist coaching is available for all students of strings, piano, woodwind and brass. There is also generous ensemble provision in Contemporary Music and Early Music. Students are expected to familiarise themselves not only with the established repertory but also to explore widely and grasp the opportunity to rehearse lesser-known and new works.

## Early Music: 'Performance Practice'

The Principal  
 The Deputy Warden (Co-ordinator)  
 John Toll MA, FRCO (Director)

Consultants – see page 13  
 Ton Koopman Hon RAM  
 Andrew Parrott  
 Trevor Pinnock Hon RAM  
 Anthony Rooley FRAM

### Strings

Simon Standage MA (Baroque Violin)  
 Jan Schlapp (Baroque Viola)  
 Jennifer Ward Clarke (Baroque Cello)  
 Richard Campbell (Viola da Gamba and Violone)  
 Robert Spencer Hon RAM (Lute)

### Woodwind

Peter Holtslag (Recorder)  
 Lisa Beznosiuk Hon RCM (Baroque Flute)  
 Anthony Robson ARAM (Baroque Oboe)  
 Keith Puddy ARAM, FTCL (Classical Clarinet)

### Brass

Michael Thompson FRAM (Eighteenth-century Horn)  
 David Staff (Eighteenth-century Trumpet; Cornett)

### Fortepiano

Melvyn Tan (Consultant)

### Harpsichord

Virginia Black FRAM  
 Iain Ledingham MA, ARAM, FRCO  
 John Toll MA, FRCO (also Continuo: Harpsichord and Organ)  
 Kenneth Gilbert Hon RAM (Visiting Professor)

### Organ (see pages 20-21)

### Ensemble work

Paul Esswood Hon RAM  
 (Baroque Singing with instrumentalists)  
 Robert Spencer Hon RAM (English Lute Song)  
 Members of Faculty

The Academy sees the area of 'Performance Practice' as embracing the study of performing styles in all periods of music, with particular emphasis on music between 1600 and 1850. Any student may pursue this study, which is becoming increasingly important both as an educational necessity and as a professional tool, either as a full-time specialism or as a subsidiary element in the Course. In the former case, this will include a Principal-study period instrument, a supporting Second study, ensemble coaching and performance-practice workshops; in the latter case, this may include playing on a modern instrument under early music specialists, both solo and in ensemble.

The focus of Performance-Practice activities is regular chamber ensembles and the Chamber Orchestra. All faculty members coach ensembles as well as teach individually, and there are regular workshops, with staff Consultants and other distinguished visiting specialists, devoted to a wide range of study and practice. The Academy's stock of period instruments is being constantly expanded, and is now large enough to form the basis of several ensembles. It is anticipated that this will soon enable the Chamber Orchestra, at present using modern instruments, to transfer to period ones.

Knowledge and understanding of the styles and techniques prevailing in various musical periods (Renaissance to early Romantic) are stimulated by the Academy's teaching of history and analysis, which may be studied either as a requirement or an option, according to the Course chosen. The Academy regards such stylistic studies as an integral part of its life, not only to deepen everyone's understanding and appreciation of subtleties of style but to enliven our approach to historical studies as a means of producing truly stylish performances of music of all periods. The Academy continues to prepare its students for the burgeoning professional opportunities now available in this specialised field.

The Croft Original Competition, a valuable prize offered for excellence in performance of music written between 1600 and 1800, is another manifestation of the Academy's concern to promote a serious and detailed study of Performance Practice as a normal activity for a majority of students.

## Opera (for details of staff see page 19)

Opera training plays an important rôle in the work of the Academy. The Opera Department offers two Courses: a one-year preliminary 'Introduction to Opera' Course, and a full-time two-year Opera Training Course, which is open to students who show a sufficiently high standard and potential.

Singing students who have a particular interest in the theatre, and are keen to be in opera, may audition for the 'Introduction to Opera' Course; this aims to explore the various requirements demanded by professional theatre and opera performances. Classes cover basic acting, movement, work on texts both spoken and sung, and the history of opera. Practical stage work includes scene study and participation in the chorus and small parts in Academy productions. At the end of the year, students may audition for the full-time two-year Course.

This Course is an intensive professional training, covering all aspects of opera performance, and aims to produce young performers who can enter a difficult and demanding profession with a high level of expertise and ability in all forms of opera production, including operetta and contemporary music theatre. The Course covers acting, scene-study workshops, the development of style, the study of text and languages, movement, dance, stage fighting and make-up. Fully staged performances are given, normally twice a year, for at least one of which visiting guest directors and conductors are employed.

The Academy is fortunate in possessing a fully equipped theatre, which is particularly appropriate for student performances and workshops given on a regular basis. Coaching is also given in the preparation and presentation of audition material.

A selected number of students are invited to proceed to a further year of advanced training, in which there is more emphasis on the individual talents of the students, who have the opportunity to work with professional coaches and give performances.

Scenes from Milhaud's *Le Pauvre Matelot* (right) and Purcell's *Dido and Aeneas* (below). Both February 1991 Academy productions

The Department has its own orchestra and a musical adviser who participates closely in the rehearsal and performance work at all levels. There are also opportunities for student conductors and répétiteurs to participate in all areas of opera work. Recent fully staged productions have included Poulenc's *The Carmelites*, Mozart's *Le Nozze di Figaro*, Offenbach's *La Vie Parisienne*, Handel's *Giulio Cesare*, Berlioz's *Beatrice and Benedict*, Britten's *The Rape of Lucretia*, Robert Ward's *The Crucible*, Cimarosa's *Il Matrimonio Segreto*, Milhaud's *Le Pauvre Matelot* and Purcell's *Dido and Aeneas* and, as an example of Music Theatre, Alexander Goehr's *Triptych*. The Academy has close contacts with the major opera companies, and students are offered tickets for rehearsals at the Royal Opera House, the Coliseum and Glyndebourne.

Further details of the programme of training in Opera are available in the Opera Course brochure.



## Church Music

Patrick Russill MA, Hon ARAM (*Director*)

David Hill MA, FRCO

Martin Neary MA, Hon RAM, Hon FTCL, FRCO

In 1987, the Academy instituted a new Church Music Studies programme – in co-operation with St Marylebone Parish Church and the Royal School of Church Music – as a positive response to the challenges and opportunities presented by today's revised and developing liturgical practices, deepening ecumenical and international contacts and a widening range of musical styles.

The Course – available both for postgraduates and also at undergraduate level – is taken in conjunction with a Principal-study instrument or voice, and is available as an elective for students on any Academy course. By 1990 students had gone on to seven Oxbridge organ scholarships, the assistantship of a major London cathedral and the post of Executive Director of the Royal Canadian College of Organists.

### Areas of Study

Equal emphasis is placed on the development of skills and the understanding needed for their thoughtful and imaginative use. Areas of study include repertoire, vocal technique and choir conducting, composition and

arrangement, liturgy and devotional practice, administration, communication skills and diploma preparation. In addition, close liaison with the Academy departments – particularly Early Music, Organ, Choral Conducting and Contemporary Music – plays a significant part in the devising of the programme. Services are regularly devised and presented in St Marylebone Church in close collaboration with the church clergy. Visitors to the Course in 1990-91 have included Dr Geoffrey Webber, James O'Donnell, Stephen Dean, Bernadette Farrell and Catherine Ennis (repertoire and resources), Hilary Hill (vocal technique), Reverend Richard McLaren, John Chater and Romuald Simpson OSB (liturgy), Rabbi Robert Shafritz (Psalms) and Canon Christopher Hill (ecumenism).

### Professional contacts

Close contacts are maintained with London's cathedrals and major churches; observation of rehearsals and services is a feature of the Course, and many students hold organ scholarships at London churches. A student clerkship in the choir of Westminster Cathedral (the Alec Robertson Memorial Scholarship) has been endowed for a student participating in the Church Music Studies programme and is awarded at the Principal's discretion.





*A working session at the Mary Hare School for the Deaf*

## Music and the Community

Graeme Humphrey ARAM (*Director*)

Margaret Hubicki MBE, FRAM, FRSA (*Consultant*)

The aim of this programme is to enable students to explore the many ways in which music can be used to benefit sick and disabled people (including the physically, mentally or sensorily impaired). Begun in 1977 as a pioneer scheme, it is designed to widen the horizons of students through:

- a) an awareness of the opportunities which exist
- b) a basic knowledge of different illnesses and handicaps which they may encounter and the musical requirements for each group
- c) learning how to encourage the disabled themselves to develop creativity
- d) careful training in presentation: by encouraging a sensitive awareness of the needs of their audience, students learn how to use music as a means of communication in the widest sense, whether it is on the concert platform, in the classroom or on a hospital ward.

Guest speakers have included Margaret Lobo (*St Marylebone Healing Centre*), Sybil Beresford-Pearse LRAM, LGSM (*Director, Nordoff-Robbins Music Therapy Centre*), William G Fawkes BA, Dip NCTD (*Mary Hare School for the Deaf*), Pamela Smith B Mus (*Disabled Living Foundation*), Sylvia Lindsay LRAM, ARCM (*Director, Council for Music in Hospitals*) and Robert Hoare ARAM, GRSM, ARCO (*Royal National Institute for the Blind*).

The Music Therapy Unit in the Crypt of nearby St Marylebone Church offers a special opportunity to observe Music Therapy closely and to participate in seminars and discussions. Students may attend work at the Nordoff-Robbins Music Therapy Centre and concerts given by the Council for Music in Hospitals in many different venues. Advice is available on every aspect of music for the sick and disabled. There is contact with 'Live Music Now', Shape, the Association of Professional Music Therapists in Great Britain, the British Society for Music Therapy, the National Bureau of Handicapped Students, etc.

Further details of the Course are available from the Admissions Officer.

## Alexander Technique

Dorothea Magonet (*Director*)

John Hunter (*Members of The Society*)

Ilana Machover (*of Teachers of the*)

Judith Magidov (*Alexander Technique*)

Misha Magidov (*Honorary Consultant*)

The Alexander Technique was established at the start of the century by F M Alexander, who, after many years of research, came to a new understanding of the body in relation to the strains and stresses of the modern world. He evolved a technique by which people could be taught to release unnecessary tensions, change habits acquired

through years of physical misuse, and rediscover the natural ease with which they were born.

It is particularly relevant to the young musician preparing to enter a highly demanding and competitive profession. Musicians can be helped through Alexander Technique towards improved stamina and the development of a greater sensitivity, awareness and mental and physical poise.

Students may be considered for individual lessons, which are initially given weekly; subsequently according to progress and need. Student demand is considerable; every effort is made to meet this demand.

## ADDITIONAL INFORMATION

### Welfare

A comprehensive counselling service provides professional help with any personal problems which may arise during students' attendance at the Academy. On commencing their course students should register with a General Practitioner in the area in which they live. The Academy Physician may be consulted only through the counselling service.

*Overseas students* are strongly advised to take out a health insurance policy as they may be required to pay for medical treatment.

### Recording facilities

Facilities are available to record and video student performances for future study and discussion. Students are also able to study modern recording techniques under the direction of a qualified specialist.

### Platform department

Presentation is a most important element in any professional performance. Students who take part in Academy recitals are required to attend a platform rehearsal for supervision of this essential aspect of concert work.

### Library

The Library has over 120,000 items, and is essentially a many-faceted working collection. It provides supporting materials for Academy courses, and has a large collection of books and sheet music. The Armstrong Room houses the reference collection and has accommodation for quiet study. There are audio facilities, including record/cassette decks and radio, compact discs, LPs, etc. Other facilities

include microfilm/microfiche materials and a reader-printer, a photocopy machine and an electronic keyboard.

The Orchestral Library has about 4,000 sets of orchestral parts, including Sir Henry Wood's Library, presented to the Academy in the 1930s. There is a large choral collection.

The Academy possesses an important collection of manuscripts and early printed editions, some of which are unique: they may be consulted by appointment only. Since May 1987 it has housed a Sullivan Archive presented by Professor Arthur Jacobs. Among the Library's most valuable possessions are the manuscripts of Purcell's *The Fairy Queen*, Sullivan's *The Mikado* and Vaughan Williams' *Fantasia on a Theme by Thomas Tallis* and *Serenade to Music*. An inter-library loan scheme operated by the British Library gives access to still further resources.

A Handbook is available from the Librarian.

### Careers advice

Regular sessions are arranged to give advice about the various facets of the music profession as well as promotional, administrative and financial matters.

### Post-student opportunities

Former students of the Academy may apply for a number of annual fellowships based at the Academy during which they can develop their careers. A Prizewinners' Concert Series on the South Bank offers platform opportunities for outstanding students.

### Refectory

The Academy has a students' canteen which is open during the daytime.

## STUDENTS' UNION

The Students' Union at the RAM was founded in 1967. All students are automatically members of the Students' Union and the Students' Club.

The Students' Union Executive Committee consists of eight elected officers, each with a specific post. These are: President, Treasurer, Vice-President, Social Secretary, Welfare Officer, Publicity Officer, Sports and Societies Secretary, and Charity Secretary. The Executive meets once a week and aims to provide social and sporting activities for the students as well as being a channel of communication between the students and the Academy Administration. The Committee represents the students in various meetings with the professors and administrative staff. There are also two representatives from the Students' Union at Governing Body meetings. The RAMSU is affiliated to the NUS, and therefore has access to NUS resources, including free legal advice to all students.

Social life at the Academy includes a variety of activities and functions. RAMSU organises discos and jazz

nights which are held in the Students' Club, and also holds Grand Balls in the Summer and Christmas terms when evening dress is worn and members of staff attend. The Union also arranges screening of one or two films each term for a small entrance fee.

Football is the most popular sport in the Academy and the team plays most weekends. Fixtures are arranged against other London music colleges and occasionally against the London orchestras. There is also a cricket team in the Summer Term, and occasionally tennis matches are arranged against the staff in Regent's Park.

Central to the social life in the Academy is the Students' Club. This is situated in the basement of the Academy, next to the Students' Union Office. The Club exists to provide a bar and a meeting place for the students. Pool, darts and two video games are available in the clubrooms.

The RAMSU Shop sells scarves, T-shirts, sweatshirts, ties and jerseys, bearing the Academy motifs. The telephone number is 071-935 6025.



## Director of the Junior Academy

Jonathan Willcocks MA

The Academy provides training for musically talented children of school age, especially as a preliminary to music studentship.

## The Junior Academy

This Course takes place on Saturdays during term. Studies include individual instrumental lessons, chamber music, supporting studies classes, orchestral and choral work and many opportunities for performance. Composition is encouraged and the additional needs of music college and university music courses are recognised in keyboard and aural skills classes.

Entry is by audition, from age nine upwards. Local Education Authorities may award Exhibitions and there are some scholarships and bursaries available for private fee-payers.

Auditions are in March for entry the following September; a detailed Prospectus is available from the Junior Academy office.

## The Intermediate School

A limited number of places is available for young instrumentalists aged between twelve and eighteen years who demonstrate exceptional promise. Intermediate students attend for a half-day a week in term time and tuition is given by Academy professors in Principal study as well as music techniques and general background. An additional practical study (including composition) may be taken if required. The Frederick Grinke Scholarship is offered to an especially talented violinist. Further details are available from the Director of the Junior Academy, who is happy to answer enquiries from prospective applicants and their parents.

## 'A First String Experience'

Anna Salamonsen (*Violin – Director*)  
Wendy Max (*Cello*)  
Cecily Mendelssohn (*General Music*)

The Academy offers places to groups of six- and seven-year-olds, with no previous experience, to learn the violin or 'cello. Tuition is based on the group methods pioneered in this country by Sheila Nelson, and includes instrumental tuition, ensemble playing and basic aural and theory through the use of musical games.

Enquiries should be made via the Junior Academy office.

## DEVELOPMENT OFFICE

### Chairman of the RAM Foundation

The Lord Armstrong of Ilminster GCB, CVO, MA, Hon FRAM

### Director of Development

Peter Shellard BA

In 1986 the Academy launched a major Appeal with the aim of providing funds towards more and better student bursaries; the purchase, renovation and replacement of instruments – particularly pianos as well as for 'early music' and contemporary music (including jazz); and the renovation and development of the building – including a major scheme to refurbish the Academy's major concert

hall (the Duke's Hall). The Appeal achieved its target in early 1989. The RAM Foundation now administers the funds for student bursaries.

The Development Office actively seeks recurrent funds to help underwrite the Academy's exciting educational plans – including sponsorship for new courses, endowments for major teaching posts and finance for all aspects of student welfare and recreation. The Development Office also promotes the Academy both in Britain and abroad, publishes a termly Diary of Events, regular Newsletters and the bi-annual *RAM Magazine* and co-ordinates all fund-raising events.

## FRIENDS OF RAM

### Chairman

Philip Feakin

In 1988 an association of Friends of the Academy was established with the aim of involving interested members of the public in our musical and social life. Over 500 supporters have already joined us in this venture, and have benefited by attending special events, receptions and parties while helping the Academy in its life and work. Those interested should apply to the Membership Secretary (tel: 071-935 1665).

## RAM CLUB

The RAM Club was founded in 1889, with the object of promoting social activities among those who are, or have been, connected with the Royal Academy of Music. Meetings – social and musical – are held periodically, and *The RAM Magazine* is sent to all members. Students are especially welcome. The Club affords them opportunities to meet professors and other Club members on a social level, as well as listening to music performed by international artists. Further particulars may be obtained from the Honorary Secretary of the Club, at the Academy.

## BOARD OF DIRECTORS AND GOVERNING BODY

### President

HRH The Princess of Wales

### Directors and Members of the Governing Body

Guy Whalley MA, Hon FRAM (*Chairman*)

The Lord Armstrong of Ilminster GCB, CVO, MA, Hon FRAM  
Sir Keith Bright PhD, FRSC, FCIT

Robert Carnwath QC

Sam Gordon Clark Hon FRAM

Sir Hugh Cubitt CBE, JP, DL, FRICS, Hon FRAM

Peter Hemmings MA, LLD, FRSAMD

Michael R Hoare Hon FRAM

Peter le Huray MA, MusB, PhD, Hon RAM

The Rt Hon Lord Justice Lloyd PC, Hon FRAM

Donald Mitchell MA, PhD

George Nissen CBE

Robert Ogden FCA, Hon FRAM (*Hon Treasurer*)

Curtis Price AM, PhD (*King Edward Professor of Music, King's College, London*)

John Reizenstein

Andrew Stewart-Roberts

### Secretary to the Governing Body

Appointment pending

### Representatives to the Governing Body

*Two Professorial Staff Representatives*

*Two Student Representatives*

*One Administrative Staff Representative*

### Front cover:

*A section of the String Orchestra in rehearsal with its Director, David Strange (also Professor of Cello)*

### Back cover:

*The Academy entrance hall*

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